2024

AP® Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

Inside:

Free-Response Question 2

- ☑ **Scoring Guidelines**
- ☑ **Student Samples**
- ☑ **Scoring Commentary**

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Question 2: Short Answer—Text and Art Comparison — 6 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

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Scoring Criteria: Content		
1	**2**	**3**
The response addresses the theme in the text and/or the artwork. **OR** **The response addresses the specified period, movement, literary genre, or technique.**	**The response discusses the theme in the text and the artwork using evidence from both, although the evidence may be imbalanced. The response relates the theme to the specified period, movement, literary genre, or technique.**	**The response compares the theme in the text and the artwork using relevant evidence. The response relates the theme to the specified period, movement, literary genre, or technique.**
• Addresses the theme in the text or the artwork; includes minimal or no supporting evidence. **OR**	• Discusses the theme in the text and the artwork. The response describes the theme in both works with minimal or no comparison. Supports response with evidence from both the text and the artwork, but evidence may be imbalanced between the text and artwork.	• Compares the theme in the text and the artwork. Supports the comparison using relevant evidence from both the text and the artwork.
• Addresses the specified period, movement, literary genre, or technique.	• Relates the theme to the specified period, movement, literary genre, or technique, but the connection between them may not be clear.	• Relates the theme to the specified period, movement, literary genre, or technique as represented in the text, the artwork, or both.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

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Scoring Criteria: Language		
1	**2**	**3**
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is appropriate to the task and sometimes accurate; although the student's use of language is somewhat limited, it supports the reader's understanding of the response.**	**Language usage is appropriate to the task, generally accurate, and varied; the student's use of language supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult.	• Vocabulary is appropriate to the topics or works being discussed but may limit the student's ability to present relevant ideas.	• Vocabulary is varied and appropriate to the topic or works being discussed.
• Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehensibility.	• Control of grammatical and syntactic structures is adequate, but there are some errors that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation).	• Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation is generally accurate.
• There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility.	• There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility.	• There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation).

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

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Question 2 included a fragment of **"*A Roosevelt*" by Rubén Darío**, which forms part of the required course reading list, and the painting ***Autorretrato en la frontera entre México y Estados Unidos* by Frida Kahlo**. Students were asked to write a short response comparing ***las sociedades en contacto*** in these two works in relation to **the use of symbols**.

Scoring Notes: Content	
Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified technique. This list is not exhaustive.	
Examples of *las sociedades en contacto* in "*A Roosevelt*": • The poetic voice appears to express admiration for the power and wealth of the USA, but also criticizes the power it exerts over the nations of Latin America. • The poem draws a contrast between the material values of the USA and the spiritual and cultural values of the nations to the south. • The poetic voice situates itself firmly in Spanish America in order to see the USA from the outside and separate itself from its power. • The poetic voice celebrates the rich multicultural heritage of Latin America that draws upon European as well as indigenous knowledge, culture, and roots in contrast to the United States's power and economic wealth. • The poetic voice recognizes the United States's economic and political interest in Latin America and the threat that the United States represents for Latin America. • The poetic voice juxtaposes Roosevelt and the United States as a hierarchical imperialist power led at the time and throughout its history by a series of strong leaders with a more pluralistic Latin American society comprised of multiple nations and groups of people. • Just as the poetic voice expresses ambivalent feelings toward Roosevelt and the United States, it also presents historical examples of societies in contact that include not only submission, but also survival and resistance.	**Examples of *las sociedades en contacto* in *Autorretrato en la frontera entre México y Estados Unidos:*** • As evident in the title of her painting, Kahlo presents us with an image of herself standing between two distinct worlds, that of the United States on the one hand and Mexico on the other. • On her lefthand side, we see an industrialized image of the United States visible in the image of the American flag, skyscrapers, electrical devices, and the name of Ford written across four active, billowing smokestacks. In addition to Ford's name, the automized world, full of factories and mechanization, is visible in the four metal containers with nearly identical human robotic shapes and angular protruding arms that appear to be in some kind of military march or formation. On the one hand, they represent powerful, humanlike manifestations of production and progress, but, on the other hand, their somber grey color, cold metallic angular and uniform shapes and postures evoke the image of dehumanized factory workers lined up in formation. • Kahlo juxtaposes this industrial world with Aztec imagery, indigenous art and architecture, and elements of the earth, nature, and the imagery of the values of an indigenous past associated with Mexico. On the Mexican side, plants, and roots. On the USA side, machines, and cables, distinct, yet connected to the roots in the soil under the figure of Kahlo. • Kahlo, under the name of Carmen Rivera, situates herself in between both countries, emphasizing the contrast, but also the inevitable contact that has visibly defined her life. In one hand she holds a cigarette under the smokestacks and in the other a Mexican flag.

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Context related to the period, movement, literary genre, or technique (use of symbols):

- The lion's roar represents the power of the USA.
- Mythology: symbols of strength and power ("*Juntáis al culto de Hércules el culto de Mammón*.").
- The leaders of Spanish America and Europe symbolize the great reach of their power and serve as examples of leaders who resisted and leaders who succumbed to invasive contact with other societies.
- The pups set loose ("*los cachorros sueltos*") symbolize the expansive power of Spanish America, more notable than the power of Roosevelt and the USA.
- The image of the spine ("*vértebras*") metaphorically refers to the Andes Mountain range and, also, the inextricably interconnected nature of the USA and Spanish-American relationships as signified by the tremor (*"hondo temblor"*) triggered by the USA and that reverberates throughout Spanish America.
- Emphasis on positive elements of Latin America that celebrate its indigenous and Spanish cultural heritage, including the presence of historical figures like Netzahualcoyotl, Aztec emperor, and poet, who loved nature.
- Nature and references to antiquity (figurines/statues) represent a vision of the past and its importance to the present moment in the painting, as well as to the value placed upon nature, fertility, and art.
- The flag represents Mexico's present, and Kahlo affirms her Mexican identity by holding it while the flag of the USA appears blurred by the smoke from the smokestacks.
- The image of Frida dressed in traditional, but not indigenous, feminine attire while adopting a cigarette-smoking posture, a posture informed by her stance embracing two worldviews, affirms elements from both societies while refusing to conform to the social limitations and values of either one.
- The skull, a recurring image for Frida, represents the cult of death as an important part of Mexican culture.
- The presence of an Aztec temple refers to a past that is valued, along with fertile vegetation, as a fundamental part of Mexican life.
- The image of the roots and cables under the soil intertwine and hold together symbolically supporting the image of Frida above as she straddles the boundary between the two countries and, like Frida, serves to undermine and juxtapose the man-made political and socioeconomic frontier that separates nations.

Comparison—Similarities:

- Both works of art show how contact between different societies has real impacts in the lives of their people.
- Both celebrate the cultural roots of people from the Spanish-speaking countries.
- Both draw a contrast, an opposition, between Latin America and the USA.
- Both works present an aggressive, corrosive vision of American influence.

Comparison—Differences:

- The poem shows contact between the USA and Latin America, represented by President Roosevelt as a "hunter", and between Latin America and Spain, represented by a lion, while the painting shows contact between the USA and Mexico.
- Darío's poem relates Spanish heritage to those positive values that distinguish Latin America from the USA, while the painting reflects the colonial past in the indigenous ruins.
- While Darío evokes the national or transnational spirit of Spanish America faced with the occupation of the USA, situating this in the larger context of America, Kahlo focuses on Mexican icons in order to celebrate its cultural richness, from the vantage point of her stay in the USA.
- There is a contrast between the USA as a nation of machines and a humanized image of agrarian Mexico. There is also a contrast between the presence of the sun and the moon on the Mexican side versus the toxic fumes of factories in the USA.

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 ○ Question 2 ● Question 3 ○ Question 4 ○

Begin your response to each question at the top of a new page. Do not skip lines.

En ambos "A Roosevelt" por Rubén Darío y "Autorretrato en la frontera entre México y Estados Unios" por Frida Khalo, hay una enfasis en la brecha de industrialización con los dos sociedades en contacto: los Estados Unidos y latinoamerica. Estos dos artistas usan símbolos para destacar la idea que los estados unidos tiene tanto industrialización pero ellos no ayudan a los países latinoamericanos, que causa una gran brecha entre el poder de ambos sociedades. Darío usa los símbolos de "Hércules" (9) y "la Atlantida" (15) para destacar la idea de autoridad y poder, contrastando el poder de los estados unidos hoy en día y el poder de latinoamerta en tiempos pasados. También, Frida Khalo usa la juxtaposición de símbolos de ahora y del pasado. En la izquierda de la pintura, hay estructuras de los tribas pasadas que representan su poder perdido y en el derecho Kahlo usa la bandera americana y productos de industrialización para destacar el poder de los estados unidos. Ambos de estas obras usan símbolos opuestos para enfatica, la tema de los sociedades en contacto y la brecha de industrialización entre los estados unidos y latinoamerica.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

0019184

Q5405/03

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 ○ Question 2 ● Question 3 ○ Question 4 ○

Begin your response to each question at the top of a new page. Do not skip lines.

Las obras "A Roosevelt" escrito por Rubén Darío y "Autorretrato en la frontera entre México y Estados Unidos" pintada por Frida Kahlo representan las sociedades en contacto con el uso de simbolos.

"A Roosevelt" es un ensayo que tiene un tono critico y acusatorio. Darío usa a Theodore Roosevelt como un simbolo para representar a todo Estados Unidos.

En "Autoretrato en la frontera entre México y Estados Unidos" Frida Kahlo ilustra la diferencia entre los dos países. En el lado de México se pueden ver flores, estructuras historicas y tradiciones. En el lado de Estados Unidos solo se pueden ver fabricas. Ruben Darío y Frida Kahlo usan simbolos para criticar a Estados Unidos y desarrollar el tema de las Sociedades en Contacto.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

0033173

Q5405/03

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 ○ Question 2 ● Question 3 ○ Question 4 ○

Begin your response to each question at the top of a new page. Do not skip lines.

~~A Roosevelt Plan to [illegible] sobre los [illegible] grandes.~~
La presentacion de las sociedades en contacto en las dos obras en relacion con el uso de simbolos se trata de que habla de como los ricos son los mas poderosos. Habla de los estados unidos. Habla de un momento de vida de los lugares en donde eso puede pasar y es esa la obra de "A Roosevelt" mientras que la otra obra trata de dos personas tratando de ir a un lugar mientras que una observa y la otra no puede ver a lo que esta enfrente. Y esa obra es llamada no oyes ladrar a los perros. la obra "A Roosevelt" se trata sobre como todas las partes son diferentes.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

0035214

Q5406/03

Question 2
Text and Art Comparison

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

Text and Art Comparison is a short response question (not a fully developed essay) that requires students to compare a text or an excerpt of a text from the required reading list to a work of art (e.g., a painting, photograph, sculpture, or drawing) related by theme to the text. The response requires that students compare how a particular theme is represented in both the literary text and the image in relation to a specified period, movement, literary genre, or technique and to support their responses with relevant examples from both works. This year's exam included a fragment from the poem "*A Roosevelt*" by Rubén Darío, published in 1905, and the artwork *Autorretrato en la frontera entre México y Estados Unidos* (1932) by Frida Kahlo. Students were asked to write a short response comparing the representation of societies in contact (*las sociedades en contacto*) in these two works in relation to the use of symbols (*el uso de símbolos*). The students were asked to write their short response in Spanish to demonstrate their proficiency in Presentational Writing in the target language.

Sample 2A
Content Score: 3

The response compares the theme of societies in contact (*las sociedades en contacto*) in the two works and relates the theme to the use of symbols using relevant evidence. It compares the theme in the works ("*hay una emfasís en la brecha de industrialización con los dos sociedades en contacto*"). The response supports the comparison using relevant evidence from both works to identify an imbalance in economic strength between the United States and Latin American societies that stems from industrialization ("*Estos dos artistas usan símbolos para destacar la idea que los estados unidos tiene tanto industrializacion pero ellos no ayudan a los países latinoamericanos, que causa una gran brecha entre el poder de ambos sociedades*"). The response relates the theme to the use of symbols of power from the past and present as represented in the text and the artwork ("*Darío usa los símbolos de 'Hércules' (9) y 'la Atlantida' (15) para destacar la idea de autoridad y poder, contrastando el poder de los estados unidos hoy en dia y el poder de latinoamérica en tiempos pasados. También, Frida Khalo usa la juxtaposición de símbolos de ahora y del pasado.*"; "*hay estructuras de los tribas pasadas que representan su poder perdido y en el derecho Kahlo usa la bandera americana y productos de industrialización*"; "*Ambos … obras usan símbolos opuestos para enfatizar, la tema de los sociedades en contacto y la brecha de industrialización entre los estados unidos y latinoamerica.*").

Language Score: 3

Language usage is appropriate to the task, generally accurate, and varied; the student's use of language supports the reader's understanding of the response. Vocabulary is varied and appropriate to the topic of the works being discussed ("*brecha de industrialización*"; "*destacar*"; "*contrastando*"; "*juxtaposición*"). Control of grammatical structures is good ("*Estos dos artistas usan símbolos para destacar la idea*") with occasional agreement errors ("*tanto industrializacion*"; "*ambos sociedades*"; "*la tema*"); use of verb tenses, mood, word order, and word formation is generally accurate. There are

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Question 2 (continued)

occasional errors in conventions of written language, such as spelling ("*emfasís*"; "*tribas*"), missing capitalization ("*estados unidos*"), and misplaced and missing accent marks ("*emfasís*"; "*industrializacion*"; "*latinoamerica*").

Sample: 2B
Content Score: 2

The response discusses the theme of societies in contact (*las sociedades en contacto*) in the text, although evidence is imbalanced with more discussion of the artwork. The response addresses the use of symbols in the text and the critical tone implicitly directed toward Roosevelt, who serves symbolically as a representation of the United States ("*es un ensayo que tiene un tono critico y acusatorio. Darío usa a Theodore Roosevelt como simbolo para representar a todo Estados Unidos*"). The response implicitly discusses the artwork's juxtaposition of the industrial landscape of the United States ("*fabricas*") with the nature, history, and traditions visible in the representation of Mexico ("*flores, estructuras historicas y tradiciones*"). The response describes the theme of societies in contact in both works with minimal comparison by highlighting the use of symbols in both works ("*Las obras ... representan las sociedades en contacto con el uso de simbolos ... Roosevelt como un simbolo para representar a todo Estados Unidos*"; "*Kahlo ilustra la diferencia entre los dos países*"). The response supports the discussion with evidence from both the text and the artwork ("*tiene un tono critico y acusatorio. Darío usa a ... Roosevelt como un simbolo para representar a todo Estados Unidos.*"; "*en el lado de México se pueden ver flores, estructuras historicas y tradiciones. En el lado de Estados Unidos solo se pueden ver fabricas.*"). The response relates the theme of *las sociedades en contacto* to the use of symbols, but the connection between them is not clear ("*Las obras 'A Roosevelt' escrito por Rubén Darío y 'Autorretrato en la frontera entre México y Estados Unidos' pintada por Frida Kahlo representan las sociedades en contacto con el uso de simbolos.*"). Had the response explained the explicit distinction that Darío makes between Latin America and the United States with a symbol that represented Latin America and the contrast between Latin America and the United States, it would have earned a higher score.

Language Score: 3

Vocabulary is varied and appropriate to the topic or works being discussed ("*tono critico y acusatorio*"; "*ilustra la diferencia entre los dos países*"; "*estructuras historicas*"; "*fabricas*"). Control of grammatical and syntactic structures is good ("*Rubén Darío y Frida Kahlo usan simbolos para criticar a Estados Unidos y desarrollar el tema de las sociedades en contacto.*"); use of verb tenses, mood ("*Darío usa a Theodore Roosevelt como un simbolo para representar a todo Estados Unidos*"), word order, and word formation is accurate ("*'A Roosevelt' escrito por*"; "*'Autorretrato en la frontera entre México y Estados Unidos' pintada por*"; "*se pueden ver flores, estructuras historicas*"). There are very few errors in conventions of written language such as missing accent marks ("*critico*"; "*simbolo*"; "*historicas*"; "*fabricas*").

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Question 2 (continued)

Sample: 2C
Content Score: 1

The response addresses the theme of *las sociedades en contacto* by referencing the text but, other than restating the prompt, does not address the theme in the artwork. The response addresses the theme in the text ("*Habla de los estados unidos*") but includes minimal supporting evidence ("*habla de como los ricos son mas poderosos*"). The response does not address the artwork ("*la otra obra trata de dos personas tratando de ir a un lugar mientras que una observa y la otra no puede ver a lo que esta enfrente. Y esa obra es llamada no oyes ladrar a los perros.*"). Had the response discussed the theme in the artwork with supporting evidence, it would have received a higher score.

Language Score: 2

Language usage is appropriate to the task and sometimes accurate; although the student's use of language is somewhat limited, it supports the reader's understanding of the response. Vocabulary is appropriate to the topics or works being discussed but limits the student's ability to present relevant ideas ("*se trata de que habla de como los ricos son los mas poderosos. Habla de los estados unidos. Habla de un momento de vida*"; "*se trata sobre como todas las partes son diferentes.*"). Control of grammatical and syntactic structures is adequate ("*se trata de que habla*"; "*mientras que una observa y la otra no puede ver*"), but there are some errors that, at times, detract from overall comprehensibility ("*no puede ver a lo que esta*"; "*se trata sobre como*"). There are some errors in conventions of written language, including capitalization errors ("*estados unidos*"), missing accent marks ("*presentacion*"; "*relacion*"; "*simbolos*"; "*mas*"; "*esta*"), and punctuation errors ("*en relacion con el uso de simbolos se trata de que habla de como los ricos son los mas poderosos*"), but they do not impede overall comprehensibility.

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